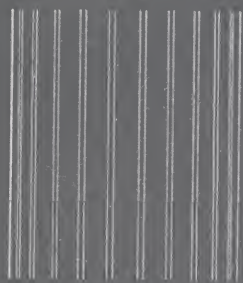




COLUMBIA LIBRARY COLUMNS



CONTRIBUTORS TO THIS ISSUE

WILLIAM B. LIEBMANN is Curator of the Herbert H. Lehman Papers at Columbia.

KENNETH A. LOHF is Columbia's Librarian for Rare Books and Manuscripts.

ANDREW B. MYERS is Professor in the Graduate English Department at Fordham University and is currently at work on a biography of Washington Irving.

ALICE SCHREYER is Reference Librarian in the Rare Book Reading Room at Columbia.

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Columbia Library Columns

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The crucifix scene, designed by Lee Simonson,
from the finale of *Days Without End*.



COLUMBIA LIBRARY COLUMNS



“Hysteria Night in the Sophomore Dormitory”

Eugene O’Neill’s *Days Without End*

ANDREW B. MYERS

IN the early 1930s though the disheartening shadows of the Great Depression were deepening almost everywhere, the lights remaining on Broadway shone as brightly as ever. Or rather, for the more, as for the less thoughtful, in audiences around Times Square, the marquee lights outside, and the foot and spot lights inside, made an encouragingly brave show. They were good for morale in a time of economic turmoil and social unrest.

And in the midst of these years of crisis, strenuously active season after season, in play after experimenting play, was the most powerful of America’s playwrights, Eugene O’Neill. He continued thereby to make a personal act of faith in the theater as “a Temple,” in his own words in 1932, “where the religion of a poetical interpretation and symbolic celebration of life is communicated.” But just how valuable then any one of his relentlessly probing plays might have been for morale—his morale or anyone else’s—is another story. The several ends of his *Days Without End* make a case in point.

This Theatre Guild production opened in New York at Henry Miller’s Theatre on Jan. 8, 1934, and lasted only fifty-seven per-

formances. It had, written in, something like a happy ending on stage, but an unhappy one was forced on it in its literary life off-stage. A “flop,” *Days* remains one of O’Neill’s journeys into the night of neglect. This fact, clear enough from today’s vantage point, strongly suggests the rightness of much of the onslaught made by the New York drama critics when the play was first reviewed. Their attacks were characterized by O’Neill, ruefully and briskly, in words borrowed for my title, as “Hysteria Night in the Sophomore Dormitory,” these taken from his letter of February 28, 1934, to Bennett Cerf, his new publisher. This intimate epistle is part of the O’Neill material in the extensive Random House files now in Columbia’s Rare Book and Manuscript Library.

I use the word “ends” above in several senses. It refers not only to O’Neill’s purpose(s) in writing both the play and especially its conclusion as he did, but also to the widespread adverse reaction to the whole as well as to that last part, with the end result of the play’s continuing life in limbo. There is no danger of a revival! O’Neill himself, in his final title, *Days Without End* (and a troublesome name that was in the making), struck an ambiguous note. His chosen words suggested both things eternal, in a positive way echoing language familiar to the playwright, even as a lapsed Catholic, from the liturgy. They also had a temporal meaning, suggesting in a negative way an endless search or suffering.

The O’Neill of the early 1930s was a commanding figure in our world of letters—and a controversial one. Ever since his “S. S. Glencairn” one-acters in World War I years, and after, he had driven himself hard as a writer, coming up almost annually with another play, and often as not one challenging in theme or technique, for example *The Emperor Jones* (1920) and *The Hairy Ape* (1921). His stubborn efforts over the twenties had met with both victory and defeat, but on balance he had proven himself by the time of the Crash the greatest creative force in American drama. Especially was he disposed—compelled is more appropriate—to write in a tragic vein, this in turn a reflection of his own

fierce troubles of spirit about the ultimate meaning of life. Born a Roman Catholic, he had lost belief in his teens, for reasons hinted at openly in *Days* but dramatized with greatest success in the posthumous *A Long Day's Journey Into Night* (1956). His adult life, centering of course in the theater, was a compulsive and tortuous effort to find another vital faith to sustain him. Alas, as it turned out, he could neither live with belief nor live without it. Both as art, and as autobiography, *Days Without End* is a sorry story of his intellectual wanderings as a seeker after truth.

But let us bring together playwright and publisher before going on. In 1933 young Bennett Cerf, with partner Donald Klopfer his shieldmate in the publishing wars, was making Random House (a 1927 subsidiary of The Modern Library) a new leader in the industry. Cerf's great coup of 1933 was, as principal Random House negotiator, to capture Eugene O'Neill, whose old contract with the now struggling Horace Liveright organization no longer held him fast. The author, when first contacted, was not at his Manhattan apartment but living, with Carlotta his much-loved and protective third wife, in a \$100,000 new beachfront home on Sea Island, Georgia. This Spanish-style mansion of their own design was called, in a romantic linking of their own first names, "Casa Genotta."

The pattern of the early business correspondence in the large folders at Columbia is a steady exchange of letters and telegrams over the spring and early summer of that year. Cerf, working in New York with lawyers and O'Neill's trusted agent, the legendary Broadwayite Richard Madden, or flying south for conferences in Georgia, or by details exchanged by post with Eugene, who proved a haggler, eventually sold the dramatist on making a switch. On July 2, 1933, O'Neill wrote him from Sea Island, "I've signed the contract and am sending back [*sic*] by this mail. I'm damned pleased to be with you—and I hope, in spite of all my 'points,' you are still glad to have me."

To anticipate a bit, the pairing of this enterprising house and the

famous author, for all the difficulties inherent in satisfying a complicated personality like O'Neill's, was to become a success. His letters over the span of this three-year contract move from salutations like "Dear Mr. Cerf" to "Dear Cerf" to "Dear Bennett."



"Casa Genotta," Eugene and Carlotta O'Neill's mansion
at Sea Island, Georgia.

When renewal time came in September of 1936 O'Neill could write, "Sure thing, I like my publishers a lot." The feeling was mutual. There must have been something of the personal too in the clichéd telegram RH dispatched to O'Neill, shortly thereafter on Nov. 12, 1936, when he won the Nobel Prize for Literature: "Our Delighted Congratulations." The winner's reply cable began, "A Million Thanks." Copies remain in the Random House archive.

Beforehand, however, in the summer of 1933, no sooner had Cerf made legally certain of his man than he began to make noises like a publisher. Within days he was deftly importuning the distant author for progress reports about "the new play," and wondering aloud about a fall catalogue listing, making guesstimates about a limited plus a trade edition of the text, etc., etc. O'Neill's

responses were guarded. The hard fact was that he had no finished script, although as was well known, he had been struggling for a year with the “Modern Miracle Play” which would by rehearsal time in November be titled with finality *Days Without End*.

Right now there seemed no end to difficulties with it. Indeed before the curtain rose on the New York production six months later (after a Boston tryout) the number of drafts would have added up to eight, with fundamental, and fumbling, changes of plot or character or setting not uncommon along the way. Hard as this was on O’Neill, and he openly admitted his frustrations to intimates, one can imagine also the uneasiness at Random House. What better way to capitalize on this promising relationship than to publish, in tandem with a Broadway hit, a play which might become a best-seller? But during the fall months of 1933 both possibilities for the “new” play eluded everyone’s anxious grasp. Inspiration could not be hurried, though presses were waiting, and advertising copywriters, never mind director, actors, audience—and critics by trade.

The resulting script was tinkered with, uneasily, up to the last, obviously because O’Neill had no clear line of thought. One of his purposes, as pointed out then by Sophus K. Winther—an academic critic O’Neill respected—was to offer social criticism to a world destroying itself through materialism. In this his psychological analyses, often reflecting his own odysseys for values, were better than his ultimate religious answer. And he had another end, to celebrate his own marriage to Carlotta, which he felt deeply was another kind of salvation—through human love. On stage neither end was achieved with true dramatic skill.

The plot of *Days* cannot be easily capsulized. It may be that theater critic Richard Dana Skinner can serve here. Says he, O’Neill “has given us his main character in the aspect of two men, John [*Loving*], sensitive and searching, and [*John*] Loving, whom we see only under a [*real*] mask of bitterness and cynicism and spiritual negation. It is not until John makes his final surrender to

Christ on the cross that he becomes one man, John Loving, and the masked self dies." This climactic surrender-cum-salvation, and in addition word of John's wife's recovery from bodily illness (two 'miracles') are presented inside a Catholic church before a great crucifix.

Commentators since have stressed much the Faustian conflict on stage, act after act, with the tempting other self a modern, secular Mephistopheles who ultimately fails. O'Neill chose to describe *Days* as a contemporary miracle play, and it ends (disastrously for the drama as art) with an overly emotional return to religious belief for the Everyman character of John Loving. There is finally more melodrama than the truly dramatic on the boards. O'Neill's late father, the redoubtable thespian James O'Neill of "The Count of Monte Cristo" fame, would have applauded loudly.

By contrast the critics on opening night were swift to be severe. John Mason Brown in the *Post* (Jan. 9) attacked the work on the level of ideas, as "tedious, ridiculously elaborate, turgid and artificial in this fakey preachment of our times." Brooks Atkinson in the *Times* (Jan. 9) gave O'Neill low marks for craftsmanship, wondering how so practised a hand could turn out a script looking "as though he had never written a play." John Anderson in the *Evening Journal* (Jan. 9) found the author "soul-searching" again after his lighthearted excursion into *Ah, Wilderness!* (1932), and rejected the results. "My objections to all this have not, I repeat, anything whatever to do with the nature of O'Neill's faith, or of Loving's conversion. They are based on the suspicion that it is all dramatically phony . . ." It is obvious from this last quotation, and one could find numerous others like it, that the protagonist's return to the 'church' was taken, almost one for one, to represent a sea change of heart and mind for his creator too.

There were a few friends at court at deadline time, but they could not counteract the opinionmakers identified above. For example, Burns Mantle in the *Daily News* (Jan. 9) was sympathetic, while admitting *Days* was, "Not an entertainment for those who

frankly have little or no use for the drama of souls." And there were many in those times more interested in political protest in the theater than prayer. The press that was in some way associated with the Roman church had amazement to express that a known apostate like O'Neill had seemingly moved close again, via his play, to a personal expression of faith in God. A Fr. Gerard Donnelly in the Jesuit magazine *America* (Jan. 13) saluted the play warmly, stressing that it was "a morality on pride." As a theologian, he was using "pride" in the medieval sense of spiritual pride, the "sin of Lucifer and the angels." Be that as it might be for the egocentric playwright, this reviewer mistakenly anticipated a "tremendous" welcome for *Days* from "the Catholic public." That never eventuated—from any public.

Even though the play failed, at least for the companion book Bennett Cerf tried hard. Almost simultaneously with the opening of the play in January 1934, he arranged for book publication in regular Random House format (the later limited edition was leather bound and boxed, signed). It sold for \$2.50. A quarto volume of 157 pages it was bound in dark blue cloth with gold lettering and had O'Neill's signature in gold on the front cover. It had stylish endpapers, in light blue and white, showing rolling but not threatening waves, a lone seagull, and a freighter, hull-down on the horizon. This had been the same in the 1933 edition of *Ab, Wilderness!*, that being the first Random House imprint of O'Neill. A connection between O'Neill and the sea was by now inevitable, whatever his latest effort.

Strikingly different was the *Days* dust jacket, which displayed on the front, in black, gray and white, with maroon borders, a design "from an Original Drawing by LEE SIMONSON," the crucifix scene from the finale. This dust jacket eyecatcher depicts John and Loving below and the great wooden cross and nailed Christ above, with a shaft of sunlight, not unlike a theater spotlight, cutting across the scene. The back of the jacket plugged O'Neill as "pre-eminent among the dramatists of the world. The originality

and integrity he brought to the American theatre have restored it to a place of dignity and rich experience." With the rhetoric cut in half that would be about right anyway.

More to the point here was the description on the inside front flap, which in effect challenged the public to read an O'Neill drama bound to "become the most controversial play he has ever written." Controversial it turned out to be, but this not as a catalyst for popularity. It was the kind of controversy that killed—both the Broadway play, shortly, and more slowly, the book. There is room for only a look at one precise exchange of correspondence on all this. On February 26, with play closed and book sales in the throes, Cerf wrote to O'Neill saying, among other hopeful things:

The sales of *AH WILDERNESS* have now almost reached the 12000 mark and *DAYS WITHOUT END* just under 9000. Both titles are active and we will do everything in our power to keep them so. I am enclosing herewith a proof of an advertisement that will appear next week in the Sunday Times, the Sunday Tribune, and the Saturday Review of Literature, and I hope that you will like it. We are also having several hundred posters of this ad made up twice the size of the proof I am sending you. We are also planning a special ad on *DAYS WITHOUT END* to appear exclusively in leading Catholic publications, quoting excerpts from reviews in these Catholic papers . . .

O'Neill replied in part, in a typed letter signed, on Feb. 28:

"Days Without End" needs whatever help you can afford to give it. I mean, looking at it from your publisher's angle, you are up against one of those rare occasions with my plays where the production is no asset to you but a debit. The book, if it is to be carried, has to be taken over the production's head, so to speak. The sales to date, as you report them, are an encouraging surprise to me. Nine thousand for a complete theatre flop, in these days of slim book buying, seems

to me a bit of a modern miracle. Don't you think so? I was afraid you'd get a large portion of that first printing thrown back on you.

As for the early demise of the Guild production, I can't say it came as a blow for I expected it and was only hoping against hope. The theatre is pretty precarious right now, even with all favorable breaks, and no combination of author and producer could hope to overcome a storm of such bitterly hostile and stupid reviews. My faith in the play remains unshaken, of course. I knew when writing it the obstacles it would inevitably encounter. But it will come into its own in the theatre of other countries where a bigoted intolerance toward spiritual faith is not the shallow self-conscious pose of a cheap, adolescently-defensive modernity. And it will find its place in our theatre, too, at some future date when our critics have grown up and can judge a play, whether it concerns Catholicism or Communism, from the mature standpoint of its value as a play and not from their thinly-concealed (when concealed at all!) prejudices as to what subject they can permit the dramatist to treat without their bursting into tears of pubescent tantrums. The reviews of "Days Without End" were not dramatic criticism. They were *Hysteria Night in the Sophomore Dormitory*.

He added later, in an unconvincing sentence, "But to hell with post-mortems!" O'Neill was badly stung, especially because he had made much of his own woe, however much deserved. It hurt to realize he had written badly in key places. And an irritating identification of himself with the returned prodigal son John Loving had become epidemic. Whether or not O'Neill had ever made a firm, or even a near, decision to embrace again Roman Catholic convictions—and the evidence argues against imminent acceptance—the hypersensitive artist, and man, had exposed himself to a kind of merciless public gaze that also hurt.

As subsequent commentators, like biographers Arthur and

Barbara Gelb, also Louis Sheaffer, make clear, the playwright did in retrospect have last words different from those just quoted. The flawed ending continued to rankle. Barrett H. Clark notes that later O'Neill admitted to George Jean Nathan, another critic who



O'Neill at his summer retreat on Big Wolf Lake
in the Adirondacks.

had shown distaste for *Days*, the "hero's final gesture calls for alteration." And the rejection of a play that in effect hymned his love for Carlotta, bit deep. A fiercely private person, the disappointments attendant upon the end of *Days* surely helped turn

him into the sphinx he became shortly thereafter, writing like a driven man but in solitude, with no new play seeing the boards for a decade and more, until *The Iceman Cometh* in 1946.

The Random House papers reveal, during the rest of the fateful 1934, regular exchanges of mail, on literary affairs but as much on business matters, with O'Neill characteristically quick to harry on contractual details, like royalties, or author's free copies. A bit of his own tight-fisted father shows in this? Though too, these were Depression days even for a genius. The urbane Mr. Cerf always replied diplomatically, whether to Sea Island, or to Eugene (with warm wishes always to Carlotta) in their summer retreat from southern coastal heat, upstate in New York's Adirondacks. In August, O'Neill is writing from "Camp Wurzburg, Big Wolf Lake, Tupper Lake Junction" where snapshots of a tanned, athletic swimmer, also found in the Random House collection, were taken. It seems likely that these, like the exchange of Feb. 26-28 above, is unpublished material.

There is, in this 1934 year of ironies for O'Neill, a further rub, in the last exchange to be mentioned here. On Oct. 29, again to Georgia, "Bennett" sent off this Postal Telegraph query, "RUMOR ALL AROUND TOWN THAT YOU HAVE WON NOBEL PRIZE WONDERFUL IF TRUE HAVE YOU HEARD ANYTHING ABOUT IT." In fact, the rumor had anticipated the actual award by two years. O'Neill cabled back at once, "KNOW NOTHING ABOUT IT HOPE IT ISNT TRUE HAVE TROUBLE ENOUGH." Even if he said this last in tongue-in-cheek fashion, the choice of language underlines for us the unhappy fact that for Eugene Gladstone O'Neill, "Trouble" was another middle name.

The South in 1926: A Joint Travel Diary

WILLIAM B. LIEBMANN

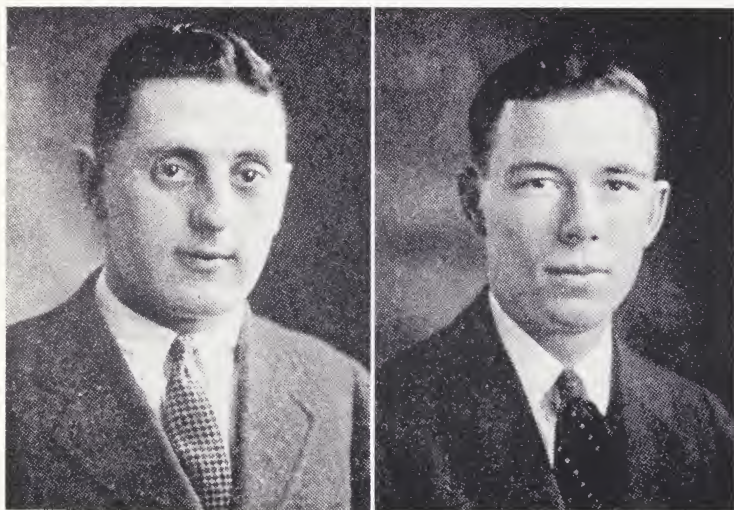
A WELL acknowledged fact is that an archive of personal and public papers is a repository of primary source material. Frequently it will include special documents that supplement correspondence and general papers and give unusual insight into the manners and mores of a period and/or the beliefs and experiences of individuals. This can contribute to a better understanding of history.

The papers of Charles Poletti, New York's former Lieutenant-Governor and Governor, which were presented to the Herbert H. Lehman Papers, contain an excellent example of this type of documentation. It is the joint diary of a trip made in 1926 by two Harvard classmates, Charles Poletti and Corliss Lamont. These young men wanted to corroborate in person what they had at that time only heard or read about, namely the condition and status of blacks, particularly in the South.

Before examining the contents of the diary one must consider what motivated them to undertake this journey. While undergraduates they had been members of the Harvard Liberal Club, a group that attracted many speakers, some of whom outlined current problems in race relations and labor conditions. These talks may have stimulated what doubtless was a nascent interest in the conditions of their less privileged compatriots. One should realize that in the early twenties it was not considered an important subject and that there was relatively little literature concerning it. It was twenty years later that Gunnar Myrdal's *An American Dilemma: The Negro Problem and Modern Democracy* was published and served as a rude catalyst in awakening the general public to the seriousness of a condition neglected, or at least subordinated, for years.

Both men graduated with honors from Harvard in 1924. During

the next academic year Corliss Lamont did graduate work at Oxford and Charles Poletti studied at the University of Rome. They became interested in the School of International Studies in Geneva, whose summer sessions attracted students from all over the world.



Charles Poletti (left) and Corliss Lamont as they appeared in the yearbook of the Harvard Class of 1924.

In his oral history memoir Poletti relates that, while discussing America with his fellow students and lauding our democracy, he was shocked to find that the foreigners were better informed than he was on civil rights, and particularly on the condition of the Negro population in his own country. They would not only quote him “chapter and verse,” but were also well armed with statistics. After discussing this experience with Lamont, it became the main stimulus that motivated them to undertake their “voyage of discovery” early in the summer of 1926.

The manuscript diary, which the travellers alternated in writing, begins with visits to Passaic and Lodi, New Jersey, where there were serious strikes taking place in the local textile industry.

This stopover was recommended by a friend, Justine Wise, daughter of Rabbi Stephen Wise, who was working for the strikers. She believed these strikes would help Poletti and Lamont in making comparisons between Northern and Southern working conditions.



Striking textile workers in Passaic, New Jersey, the first stop on Poletti's and Lamont's travels.

They visited the union headquarters, the children's feeding kitchen and the relief stores. They interviewed pickets at Botany Mills in Passaic and at the Union Piece Dye Works in Lodi. Picketing in Lodi was more active because there were injunctions against mass picketing in Passaic. Visiting workers' homes (which they characterized as "shanties") they discovered that the greater part of the working population were Italian immigrants who had been in the country for about twenty years, with a scattering of Germans, Poles and Lithuanians. There were few blacks, except for a group of strike-breakers who were brought in from Alabama. Little work was done and it was rumored that the "scabs" were taken in the front entrances and then secreted out the back. Attendance at a large night mass meeting in Belmont Park that had many speakers and a good deal of singing concluded their "visit of inspection"

which they noted involved being on their feet seven hours a day.

They proceeded to Washington by train where they did some of the usual sightseeing. They wrote that they visited the White House "or rather visited hundreds of enterprising Americans who lingered in the hallways." At the Senate they heard Senators Borah, Reed of Pennsylvania and Reed of Missouri discuss both tariff and radio regulations. They found senators to be ordinary men, perhaps capable citizens, but not supermen, and they were somewhat fascinated by the amount of "well aimed tobacco juice." Arlington Cemetery evoked a long paragraph on the horrors of war.

Archibald Pinkett of the NAACP served as their guide for the remainder of their Washington visit. He claimed that racial tensions were not strong in the city and that the little that existed was mostly fomented by irresponsible journalism. They noted that the blacks were better housed, with better living conditions, than the workers in "the disgraceful shacks of Passaic," and truly better than the average black family in Boston, New York and other northern cities. There was no serious unemployment problem at the time, but truly gainful employment for the black was limited. They were surprised to meet a black graduate of Harvard Law School who found it easier to make a living by running a printing business than by practicing law. At the Bureau of Engraving and Printing "Negro women who earn \$4.40 a day worked on the same printing press with the expert, who was white, and earned \$10 a day . . . Saw no black man who performed the ten dollar job."

The next stop on their journey was at the Hampton Institute in Virginia, which while having courses in literature, humanities and the arts, placed its main emphasis on industrial and agricultural training. This orientation was aimed at providing the best career opportunities available for blacks at the time. They visited all the trade and home economics buildings and found that few northern schools could match them. The museum of African artifacts and

the library claimed their special attention. The library of 60,000 volumes was the second largest in the state, ranking after the University of Virginia.

No courses were given in race relations, but they were told by faculty and administrators that the subject was continually discussed informally and that it was the white man rather than the blacks who needed education on this subject. While some Negroes became hardened to white insults, the average became more rather than less sensitive to these barbs. The white teachers were often mistrusted and it was difficult for them to gain their students' confidence. In addition, the white teacher was shunned by the local white community. That group also feared that students receiving industrial training would compete with them economically. Mr. Pierce, a black government field agent in charge of agricultural extension work, claimed that

the Negro does not want social equality. There is no social equality even in the white races. We find classes everywhere. What the Negro desires is justice, fair play and an equal chance with whites for developing themselves. Du Bois, who is yelling all the time about social equality and non-segregation does the Negro more harm than good. But Du Bois' set is in the majority.

A number of people told them that North Carolina was the most progressive southern state in dealing with the "Negro problem." It expended "more on Negro education than it did 20 years ago on both Negro and white."

On leaving Hampton the travellers visited Newport News, Williamsburg, Yorktown and Richmond on the way to Atlanta, their next important stopover. The usual sightseeing included the suburbs and Stone Mountain. Their real tour began when "one look at the repulsive architecture of the State Capitol drove us into Fraser Street, one of the worst Negro sections in Atlanta." This street and those surrounding it are "squeezed in by the large num-

ber of dilapidated unpainted wooden shacks." They looked at the local stores, spoke to numerous people, witnessed a street fight, and remarked that "the working man cannot improve his standard of living under the prevailing circumstances of economic discrimi-



A street of wooden shacks in a Georgia town;
photograph by Walker Evans, 1936.

nation which shares four dollars a day with the white and only two with the black." They met with W. W. Alexander and David Jones of the Inter-Racial Commission for a long and illuminating discussion of labor and housing conditions, inter-marriage, segregation and education. They learnt about the recent building of more than three thousand rural colored schools in the southern states instigated by Julius Rosenwald of the Sears Roebuck Company who contributed a sixth of the funds on condition that the state, county, and both black and white citizens furnish the remainder. They were told that lynchings decreased in frequency

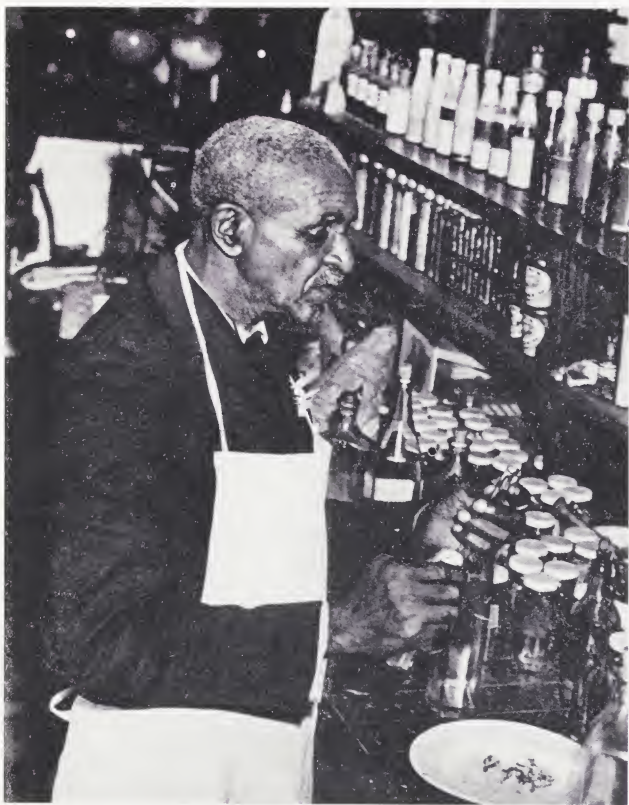
during the past five years and there had been no lynching in Georgia in the past six months!

Poletti and Lamont spent a day listening to cases in the Police Court. They interviewed Ben Davis, editor of the *Atlanta Independent*, director of the Colored Odd Fellows, and a Republican National Committeeman. He outlined voting conditions and the intimidation of the black voter. Health conditions were discussed with a Dr. Cater who did x-ray work and analysis for the city's Negro physicians. While Atlanta had a sanitary water supply and excellent sewerage facilities even in the poorest Negro districts, the milk supply was infected by tuberculosis bacilli; "tuberculosis among children and men is the great scourge." Venereal disease was very high among the blacks. Out of a random sampling of 100, 75 gave a positive reaction to syphilis.

They paid hurried visits to Morehouse and Spellman Colleges. They ended their stay in Atlanta by having lunch with Clark Foreman, a former Harvard graduate student whose "eyes were opened to the existence of a Negro problem at the Liberal Club where he heard DuBois speak." They recorded that he was against "the missionary idea" in helping to solve the race problem. Foreman, who was to become director of the Emergency Civil Liberties Committee, commenting on the general disrespect for the black, observed, "the Southern white objects to calling the Negro 'mister' but not to making a Negro woman mistress."

Alabama and particularly Tuskegee were next on the voyagers' agenda. On the way they drove past the first Veterans Administration hospital for blacks completely administered by blacks due to the order of President Coolidge, a decision that President Harding had delayed and was afraid to implement. On their arrival at Tuskegee Institute they were escorted around the grounds and were particularly interested in the agricultural plant. They were told that the graduates were practically assured of jobs, especially the teachers. The highlight of their visit was meeting Dr. George Washington Carver, who showed them his laboratories and talked

to them about his work. He had been working there for 35 years and had developed 180 products from peanuts, 118 from sweet potatoes including rubber, and had made dyes from red clay and fine paint from manure. He was then doing research on tubercu-



Dr. George Washington Carver in his laboratory
at Tuskegee Institute.

losis. They admired the quiet modesty and simplicity of this great scientist.

Lamont and Poletti visited cotton plantations run by black tenants for white owners. Living conditions were very poor and most

of the tenants' shares were used up by food purchases. They next stopped in Montgomery "for a ten minute look at the ugly State House and at Jeff Davis' old home." In Birmingham they were shocked to find that a Negro could make purchases at the drug store, but would not be served at the soda fountain.

They next visited Ensley to see the rolling mills of the Tennessee Coal and Iron Company, where the air "was saturated with smoke and dust as in any mill town." They found ten lines of segregated workers waiting for their pay which was in commissary slips that could be redeemed at company stores. They also visited Edgewater, a mining town and Ascipco, a workers' community which had poor housing with high rents. This marked the end of their journey. Upon their return they commented that they had travelled 2,381 miles by train alone, and "in experience we had grown."

After reading this unusual joint diary it is interesting to consider what impact the trip had on the careers of these good friends. Corliss Lamont became an instructor in philosophy at Columbia College while doing graduate work in the late twenties. He later taught at the New School for Social Research, Cornell, Harvard, and at Columbia's School of General Studies (1947-1959). He has written numerous books on philosophy, education, civil liberties and Soviet Russia. He was director of the American Civil Liberties Union (1932-1954), president of the Bill of Rights Fund, and chairman of the National Emergency Civil Liberties Committee. The only times he ran for public office was as an American Labor Party candidate for the U.S. Senate in 1952 and as an Independent Socialist Party candidate in 1958. Both campaigns furnished him with a larger audience than could be reached by lectures and publications. His great contribution to civil liberties was his successful fight against indictment for contempt of Congress in 1956. Dismissal of his case marked one of the first decisions by the federal judiciary against Senator Joseph McCarthy and was important in eliminating the scourge of "McCarthyism."

Charles Poletti graduated from Harvard Law School in 1928, and became counsel to the Governor of New York, Herbert H. Lehman, in 1933. He served as a justice of the New York State Supreme Court in 1937. Elected Lieutenant-Governor of the state



Tennessee Coal and Iron Company in Ensley, outside Birmingham, with workers' housing in the foreground.

in 1938, he became Governor in December 1942, when Lehman was called to Washington to plan postwar relief. Poletti served as Allied Military Governor in Italy from 1943 to 1946. Throughout his years in state and federal service he was noted for his concern for civil rights, and he served as treasurer of the National Urban League for many years before he went on the bench. Poletti not only was credited with originating, but also helped to implement many of the laws and policies of the Lehman Administration, often referred to as "New York's Little New Deal." Many concerned working conditions, rights of women and children, racial discrimination and housing. As Military Governor, Poletti was noted for his effective work in rehabilitation and reconstruction, but particularly for protecting the civil and religious liberties of the people compatible with the safety of a war-time occupation force.

In 1968 this writer contributed an article to the *Columns* entitled "A Friendship: Pro Bono Publico" which outlined the life-long association of Herbert H. Lehman and Lillian Wald in the pursuit of the betterment of the human condition. The present article could well have been called "A Friendship: Pro Bono Publico II" as Charles Poletti and Corliss Lamont have devoted their lives to the same cause and continue to do so to the present day. They have often propounded their philosophies by written and spoken words. The following quotations are succinct examples of their views. In *My Trip Around the World*, Lamont wrote: "... the Humanist aim of working for the welfare and happiness of the whole family of man is the greatest and most worthwhile of all ideals." Poletti proclaimed in the *Decennial Report* of the Harvard Class of 1924: "... I find public service exciting and most satisfying . . . I am strong for pro bono publico work. It's bully." The Marquis de Lafayette is purported to have said: "I read, I study, I examine, and then I act." One can surely agree that both Charles Poletti and Corliss Lamont followed this axiom throughout their careers and that their actions have been for the public good.

Scuffy, Tootle and Other Creations by Tibor Gergely

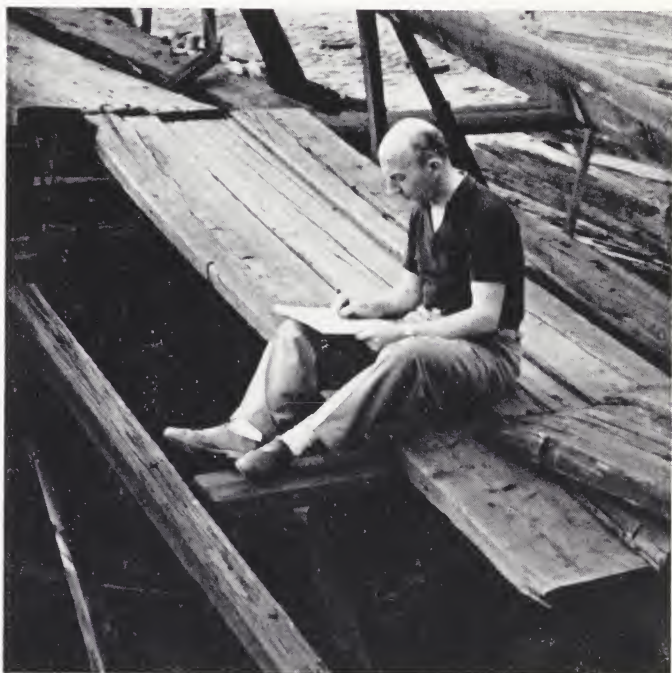
ALICE D. SCHREYER

FROM the pages of Golden Books and the pen of Tibor Gergely, a cast of magical and mechanical creations emerged which has captivated children for thirty-five years. Golden Books was conceived by Simon and Schuster in 1942 in conjunction with Western Printing and Lithographic Company and the editorial and design assistance of the Artists and Writers Guild. The series of sturdy, attractive and inexpensive children's books proved a startling publishing success. In 1958 Simon and Schuster sold their half-share; the series, now published by Western as Golden Press, is still a staple of the children's book market. Tibor Gergely, a Hungarian-born artist and illustrator, was associated with the series from its beginning until his death last year; the Tibor Gergely Collection, recently established in the Rare Book and Manuscript Library at Columbia, reveals both the unique qualities of text and illustration of Golden Books, and the particular aspects of Gergely's art which made him one of the most popular and long-standing of the Golden Book artists.

The collection, which consists of close to 3,000 items, represents every aspect of Gergely's career. It includes watercolor and pen-and-ink drawings, tissue and transfer sketches, mock-ups and dummies, proofs and printed copies for fifty books by various authors and nineteen by Gergely himself. In addition the collection contains examples of his political cartoons, commercial art and magazine illustrations.

As a young man in Budapest Gergely was associated with a group of artists, philosophers and writers which included the Marxist critic Georg Lukács and the poet Anna Lesznai (at that time married to Oscar Jaszi), who later became Gergely's wife.

He had no formal art training, and began his career by contributing cartoons, portraits and illustrations to newspapers and magazines. During this period he was also involved in stage design, commercial art and book illustration. A love of caricature mani-



Gergely sketching on the pier at Gloucester, Massachusetts, 1942.

fested itself from the start; childhood friends still recall his delight in caricaturing teachers for the amusement of fellow students. Gergely's mischievous sense of humor came as a surprise to those who met him; this most soft-spoken man, who never had children of his own, had an innate ability to create characters and situations to delight children of all ages.

Shortly after his arrival in New York in 1939 Gergely met Georges Duplaix, head of production at Artists and Writers Guild.

In 1940 they collaborated on *Topsy Turvy Circus*, published by Harper and Brothers; *The Merry Shipwreck* was published by Harper the following year. The predominant characteristics of Gergely's style are apparent in these two stories: strong, bright



Einstein: "Minden relativ. Ők azt hiszik, hogy ez a szellemi drágda ..."

Gergely's cartoon, "The Exodus of Talent," which appeared in the early 1930s, satirized the German attitude toward the departure of intellectuals. The artist's caption on the original drawing reads:

Einstein: "Everything is relative. They believe that this is victory."

color; flat surfaces with bold outlines; crowded, bustling scenes creating a dynamic sense of movement and life. The subjects are also typical of those for which Gergely did his best work: animal stories were dearest to his heart, especially those in which the tables are turned and the animals have a chance to exhibit a very human spirit of mischief and adventure.

In 1942 Duplaix became head of the new Graphics Department at Simon and Schuster, and he introduced Gergely to Lucille Ogle,

the author who had been instrumental in creating Golden Books, and who was Gergely's editor for many years. Uniformity of format and style was central to the Golden Book idea, and reliance on a core group of writers and artists ensured the familiarity which

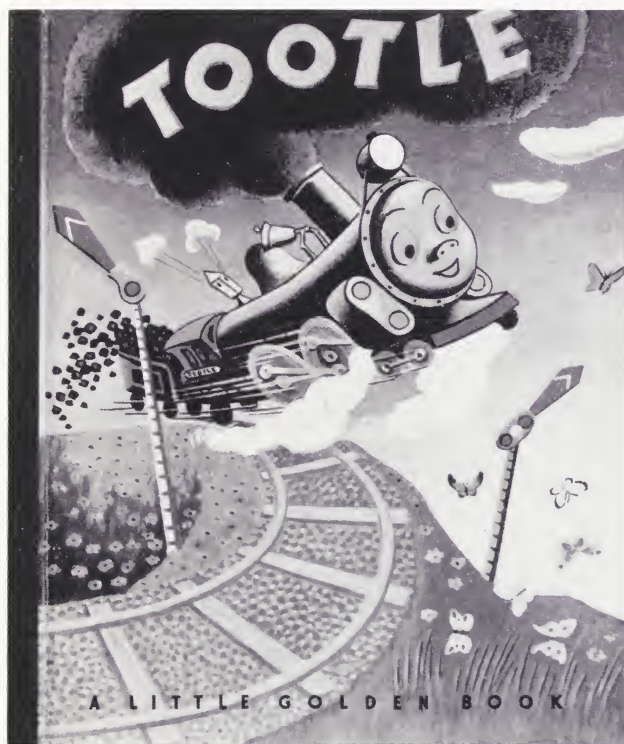


Original painting for an illustration to *The Merry Shipwreck*.

appeals to small children. Gergely soon became a standard Golden Book artist, illustrating the works of many of the authors who established the reputation of the series in its early years. With Gertrude Crampton he created two of the most famous pre-Sesame Street children's characters: Scuffy the Tugboat and Tootle the Train. Each attempts a rebellion (Scuffy dreams of larger scope for his travels than a bathtub; Tootle refuses to learn the cardinal rule of becoming a locomotive—staying on the tracks); the author's lessons in conformity are softened by the lively sense of excitement and adventure conveyed by Gergely's illustrations.

For Margaret Wise Brown, Gergely illustrated *Seven Little Postmen* and *Five Little Firemen*, popular Golden Books, and in 1954 they collaborated on *The Wheel on the Chimney*, published by Lippincott. This tale, for which Gergely received a Caldecott Honor award, is one of his finest efforts. Although he was raised

in Budapest and lived the remainder of his life in Manhattan, throughout Gergely's career a fascination with city scenes flourished alongside a deep-rooted love for the country and the peasant customs associated with it. One of his favorite folk legends was



Tootle the Train is one of Gergely's most famous children's characters. This Golden Book edition was published in 1945.

of the luck brought to a farmhouse on which storks built a nest. He and his wife Anna Lesznai wrote several versions of a stork story, and in 1943 Gergely illustrated *When the Storks Fly Home*, written by Jane Tompkins and published by Frederick A. Stokes. The story is set in the Netherlands in 1940, and the somber mood is conveyed in the black-and-white drawings of fearful village

children and a swastika-marked plane flying low over the peaceful countryside. The contrast between the illustrations for this story and for *The Wheel on the Chimney* is startling: full, brilliant colors depict the rural village in which the storks make their nest in



Full-page from the artist's mock-up for
The Wheel on the Chimney.

an old wheel erected on a chimney, the animals they meet on their winter migration to Africa, and the farmer's children who observe the habits of these fascinating creatures. Unlike most of Gergely's

early work, in which line plays a dominant role, the outlines of these illustrations are soft and painterly. The artist's dummy, in the Gergely Collection, shows how the scenes virtually wrap around the text, size and shape varied on each page in imaginative



Gergely's fascination with animal life culminated in the 1970 publication, *Five Hundred Animals from A to Z*. Shown are the artist's drawings of the Loon, the Black-capped Lory, the Slow Loris and the American Lobster.

design. The watercolor drawings in this volume display a delight in the pure decorative art of traditional folk painting, while the printed version conveys a spirit of true collaboration between artist and writer.

As an illustrator Gergely worked closely with his authors, cre-

ating scenes and characters which clarified the action and brought descriptions to vivid life, always setting a mood appropriate to the text. He was equally successful in his illustrations for original stories as in the many versions of traditional nursery tales, legends and biblical stories on which he worked. During the last ten years of his career Gergely's life-long fascination with animal life led him to informative books, often in the form of dictionaries, in which children were introduced to a variety of species and their customs, habits and features. In *Five Hundred Animals from A to Z*, issued in 1970 with text by Joseph A. Davis, Gergely's acute eye for detail and meticulous respect for accuracy created an instructive work which is a visual delight. *Animals; a Picture Book of Facts and Figures*, 1975, for which the artist wrote the text, required extensive research. He took painstaking care, evident in the numerous tissue sketches for the work, that on each page the relative sizes of the animals were in correct proportion to each other. Other examples of this genre are *Baby Wild Animals From A to Z*, 1973, and *Mein grosses Vogel-Lexicon*, text by Annemarie von Hill, published in Stuttgart in 1977, the stunning watercolor drawings for which demonstrate Gergely's ability to render scientific detail with an artist's sensitivity.

During the 1940s Gergely contributed many political cartoons to *Free World*, worked as a commercial artist for several advertising agencies, and executed a group of covers for *The New Yorker*. In these his irrespressible sense of humor and delight in the incongruous found perfect expression. G.I.s arrive, Baedeker in hand, in European cities where they are warmly welcomed and entertained in ancient surroundings. At home Americans enjoy art and dog shows, baseball games, circuses and rooftop living. Gergely's love for Manhattan buildings, skylines and bustle is evident in his sophisticated and charming glimpses of American culture, which bear the unmistakable stamp of his style at the same time as they possess the distinctive look of *The New Yorker* covers of the period. Although Tibor Gergely's prolific career as a children's



The Westminster Dog Show is the subject of this unpublished drawing for a *New Yorker* cover.

book illustrator, especially for Golden Books, makes it most appropriate to study him in this context, the representative examples of his other activities in the Columbia Collection provide an important perspective on the breadth of talent and enthusiasm of this gentle and humane man.

Our Growing Collections

KENNETH A. LOHF

Braden gift. In 1959 the diplomat and mining engineer, Spruille Braden, established a collection of his papers, and shortly after his death last year his son, Mr. William Braden, presented more than six thousand additional pieces of correspondence, manuscripts and inscribed books. These important documents relate primarily to Spruille Braden's distinguished career as a diplomat in numerous Latin American countries, his role as the American representative to the Chaco Peace Conference, 1935-1939, his opposition to the Peron regime in Argentina in the 1940s, and his tenure as Assistant Secretary of State for Latin American Affairs, 1945-1947. Included among the correspondence files are letters from Dean Acheson, Adolf A. Berle, Jr., Barry Goldwater, Ernest Hemingway, Cordell Hull, Lyndon B. Johnson, Archibald MacLeish, Nelson A. Rockefeller, Franklin D. Roosevelt and Sumner Welles.

Cane gift. Mr. Melville Cane (A.B., 1900; LL.B., 1927), who is now in his one hundredth year, has made a recent fine addition to the collection of his papers, including: photographs of his parents, Henry W. and Sophia G. Cane; the typewritten manuscript of his poem, "Verses for a Celebration: December 5, 1976," written in commemoration of the two hundredth anniversary of the founding of Phi Beta Kappa; a series of eight letters from William Jovanovich, dated 1971-1976, and a copy of his novel, *Madmen Must*, published in 1977, inscribed by the author to Mr. Cane on the occasion of the latter's ninety-ninth birthday; and more than thirty letters and first editions by Mark Schorer, Muriel Rukeyser, Helen Bevington, Lewis Mumford and other authors.

Coggeshall gift. Approximately eighty pieces of correspondence have been presented by Mrs. Susanna Coggeshall for addition to the papers of her mother, the late Frances Perkins. There are six

letters written to Miss Perkins by President Franklin D. Roosevelt, dated from 1932 to 1945; and seventy-three letters, mostly social notes, received by her during the period, 1940-1960, from various statesmen and public and political figures, including the Duke and Duchess of Windsor, Louis Brandeis, John Dewey, Felix Frankfurter, W. Averell Harriman, Jacqueline Kennedy, Eleanor Roosevelt, Adlai E. Stevenson, Harry S. Truman and Henry A. Wallace.

Cohen gift. Mr. and Mrs. Herman Cohen have donated a group of twenty-nine pamphlets and leaflets printed by John Fass at his Harbor Press and Hammer Creek Press, including a copy of the pamphlet, *The Hammer Creek Press has engulfed The Hell-Box Press*, containing wood-engravings by John De Pol of both hand-presses used by the printer.

Dreyfus gift. In memory of Helen Macy, Mr. John Dreyfus has presented a manuscript map drawn by T. M. Cleland, which had once been owned by the Macys and left to Mr. Dreyfus in a bequest from Mrs. Macy. The map, drawn by Cleland in ink and crayon to direct visitors to his home, a "white house with red doors," south of Danbury, Connecticut, has notes in Cleland's calligraphy as to towns, signs and landmarks along the route, including one comment at the bottom of the map concerning the Saw Mill River Parkway "which is much the pleasantest, and safest way; and no longer than by the Merritt Parkway which is terrible—especially on a Sunday." Mr. Dreyfus has asked that this charming map be placed with other memorabilia in the George Macy Memorial Collection.

Fitch gift. Professor Emeritus James M. Fitch, founder of the program in historic preservation in the School of Architecture, donated to Avery Library his collection of books on modern architecture, particularly strong in material on historic preservation, including books from Eastern Europe.

Ginsberg gift. Mrs. Louis Ginsberg has donated, for inclusion in the papers of her husband, the late Louis Ginsberg (A.M., 1924),

poet and teacher, and father of the poet Allen Ginsberg (A.B., 1948), the following: twenty-five tapes of Louis and Allen Ginsberg's poetry readings and interviews; seventeen tapes of private conversations between father and son recorded during 1966-1967;



Original charcoal rendering by Hugh Ferriss of a building scheme on New York's east side. (Holden gift)

and the extensive clipping and publicity files dealing with their joint public poetry readings and interviews during the 1960s and the 1970s.

Hamlin gift. Mr. Arthur T. Hamlin (B.S., 1939), who served as chairman of the American Library Association's Special Committee to Aid Italian Libraries, has presented his files relating to the Committee's assistance to Italian libraries to help restore books, manuscripts and other library materials after the disastrous 1966

floods in Florence. Included in the gift are correspondence with American and Italian librarians, as well as memoranda, reports, photographs, clippings and printed materials documenting the flood and its aftermath, and the restoration efforts.

Harriman and Abel gift. The Hon. W. Averell Harriman (LL.D., 1954) and Dean Elie Ebel (M.S., 1942) have presented the working files for the book which they co-authored, *Special Envoy to Churchill and Stalin, 1941-1946*, published in 1975. The papers comprise typescripts drafts with Mr. Harriman's handwritten corrections and emendations, typescript notes, photocopies of diplomatic correspondence, memoranda and reports, speeches and related background material.

Hellmuth, Obata and Kassabaum gift. The architectural drawings of the New York firm of Kahn and Jacobs were presented to Avery Library by the successor firm of Hellmuth, Obata and Kassabaum. The drawings are a record of much of New York architecture from the 1890s through 1972 and include works by Ely Jacques Kahn (A.B., 1903; B.Arch., 1912), the firm's most eminent partner.

Henne gift. The Historical Collection of Children's Literature has been strengthened by the gift of more than eight hundred volumes made by Professor Frances Henne, including first editions of fiction and poetry, books about children's literature and works known as popular culture. Among the latter are files of the well-known series, *The Rover Boys*, *Tom Swift*, *Dotty Dimple*, *Five Little Peppers* and *The Bobbsey Twins*.

Hogan gift. To the collection of the papers of the late Frank S. Hogan (A.B., 1924; LL.B., 1928; LL.D., 1952), his widow has recently added more than sixteen thousand pieces of correspondence, manuscripts for speeches, photographs and memorabilia, pertaining to Mr. Hogan's tenure as District Attorney of New York County, 1942-1974, as well as to his activities at Columbia

as Trustee and member of numerous College alumni committees. Among the correspondents represented in the papers are Nicholas Murray Butler, Harry J. Carman, Thomas E. Dewey, Dwight D. Eisenhower, W. Averell Harriman, Hubert H. Humphrey, John F. Kennedy, Robert F. Kennedy, Arthur Hays Sulzberger and Herbert Bayard Swope.

Holden gift. A gift of 3,385 volumes in the field of economics has been received from Mr. Arthur C. Holden (B.Arch., 1915; A.M., 1915), architect, collector, and author of numerous essays and books on finance and urban planning. Nearly all aspects of economics are represented in the gift, which includes imprints of the eighteenth through twentieth centuries. Most important are works relating to business cycles, banks and banking, public finance, money, credit, taxation, international finance, trade, wages, labor and political movements. Of special interest in Mr. Holden's gift are early editions of the works of Jeremy Bentham, John Bright, Mathew Carey, Thomas R. Malthus, John Stuart Mill and David Ricardo, all of which complement the resources of the Edwin Seligman Collection.

Mr. Holden also donated to the Avery Library a group of books and drawings pertaining to architecture, New York land utilization projects, and social and urban planning. Included also are a fine charcoal rendering by Hugh Ferriss and a group of three photographs, dating from ca. 1895, of Seth Low and other officers of Columbia.

Kempner gift. Mr. Alan H. Kempner (A.B., 1917) has presented a portfolio of plates, *Les Gemmes et Joyaux de la Couronne au Musée du Louvre*, published in Paris in 1886, based on the drawings by Jules Jacquemart. The sixty folio plates are accompanied by explanatory text by Barbet de Jouy and an introduction by Alfred Darcel.

Kissner gift. Mr. Franklin H. Kissner has presented 266 first editions, chiefly the writings of twentieth century British authors,

which have added to our collection numerous scarce and rare works. Included are extensive files of first editions of Mary Butts, Ivy Compton-Burnett, T. S. Eliot, Ronald Firbank, E. M. Forster, David Garnett, Henry Green, Graham Greene, Aldous Huxley,



Frontispiece portrait of Mary Butts by Jean Cocteau from her *Armed with Madness*. (Kissner gift)

Rosamond Lehmann, Osbert Sitwell, Logan Pearsall Smith, Muriel Spark, Lytton Strachey, Evelyn Waugh, Angus Wilson and Virginia Woolf. Mention may be made of the following choice editions: Mary Butts, *Armed with Madness*, 1928, one of 100 numbered copies illustrated by Jean Cocteau; T. S. Eliot, *A Sermon Preached in Magdalene College Chapel . . . 7 March 1948* and

The Undergraduate Poems, 1948, both in the original wrappers; E. M. Forster, *Where Angels Fear to Tread*, 1905, first issue of the first edition; Aldous Huxley, *Antic Hay*, 1923, inscribed by the author; and Virginia Woolf, *To the Lighthouse*, 1927, first edition in the dust jacket designed by Vanessa Bell.

Macy bequest. The late Helen Macy, who served as a member of the Friends Council from 1964 until her death in July of last year, has left to the Libraries, through a generous and thoughtful bequest, the following rare and important items: a group of twenty medals, citations and tributes awarded to her husband, the late George Macy (A.B., 1921), including the *Legion d'honneur*; twenty-two volumes written, printed or published by the Macys; the oil portrait of herself by Serge Ivanoff; the Norman Rockwell portrait drawing of George Macy; and more than a hundred prospectuses, pamphlets and pieces of printed ephemera relating to the Limited Editions Club, the Heritage Press and the Readers' Club. The most precious volume in Helen Macy's bequest is the "Liber Amicorum of Congratulations and Good Will to G.M. on the Occasion of the Twenty-Fifth Anniversary of the Limited Editions Club, May 11, 1954," a specially bound volume of original drawings, inscriptions and letters received by George Macy in tribute to his achievements as publisher of the Club's distinguished series of illustrated books. Included among the nearly one hundred tributes is original art work by Valenti Angelo, Boris Artzybasheff, Edward Ardizzone, Raffaello Busoni, Thomas Hart Benton, Warren Chappell, T. M. Cleland, Fritz Eichenberg, Jean Hersholt, Al Hirschfeld, Fritz Kredel, Edy Legrand, Bernard Lamotte, Lynton Lamb, Frans Masereel, Will Ransom, Bruce Rogers, William Sharp, Lynd Ward, Edward A. Wilson, and numerous other illustrators, designers and printers associated with the Club during its first quarter century.

Martin gift. Mrs. Charles B. Martin has presented two early manuscripts relating to New York, pre-dating the Revolution, which

have been in her family, the Van Cortlandt family, since the eighteenth century, and which are among the most distinguished documents donated to the Libraries in recent years. They had been placed on deposit in the Libraries some fifty years ago by Mrs. Martin's father, Augustus Van Cortlandt, and now through Mrs. Martin's thoughtfulness and generosity they have become a permanent part of the historical collection. The first is a folio volume, "Minutes of Coroners proceedings in the City and County of New York," in which is recorded the inquests held under the direction of the Coroner, John Burnet, from 1747 to 1758. But the second volume presented by Mrs. Martin is particularly significant, since it is a manuscript of the Duke's Laws, entitled "Lawes Establish't by the Authority of his Majesties Letters Patents granted to his Royall Highness James Duke of Yorke and Albany," an exceedingly rare compilation of laws bearing the date April 2, 1664, on the first leaf, and signed by the first English governor of New York, Richard Nicolls. After the conquest of New York by England this code of laws was compiled for the province, and written copies were prepared for all the Long Island towns, of which apparently only four copies, including the present one for Hempstead, are believed to have survived. This manuscript will be the subject of an article in a future issue of *Columns*.

Placzek gift. Mr. and Mrs. Adolf K. Placzek have presented an eighteenth century English legal document pertaining to the arrest of one Richard Jones of the County of Devon. Dated May 20, 1771, the document is in the hand of Francis Henry Drake, a member of the family of the English navigator.

Ray gift. Dr. Gordon N. Ray (LL.D., 1969) has presented two monumental works important in the history of French illustrated books: Jean de La Fontaine, *Fables Choiesies*, Paris, 1755-1759, four volumes, with full-page engravings by Charles Cochin and others after drawings by Jean Baptiste Oudry; and Jean Racine, *Oeuvres*, Paris, 1760, three volumes, with engravings after draw-



Engraving after Jacques de Sève illustrating "Alexandre Le Grand"
in the 1760 edition of Jean Racine's *Oeuvres*. (Ray gift)

ings by Jacques de Sève. Both sets, bound in contemporary calf, are in exceptionally fine state with wide margins and brilliant impressions of the engravings.

Saffron gift. From his personal collection Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has selected, as his gift to the Libraries, nearly 2,500 volumes in the fields of literature, biography, religion and history. Approximately 250 first editions have been designated for the rare book collection, including works by Jacob Abbott, S. T. Coleridge, George Gissing, Bret Harte, Washington Irving, James Russell Lowell, Bram Stoker, Algernon C. Swinburne and Lew Wallace.

Sheehy gift. A first edition of William Plomer's novel, *Sado*, 1931, has been donated by Mr. Eugene P. Sheehy. Published by Leonard and Virginia Woolf at the Hogarth Press, the work, whose locale is the Far East, is the author's second novel. The copy donated is autographed by the author on the title page.

Shrawder gift. Dr. Joseph Shrawder, Jr. (A.B., 1928; Ph.D., 1934), has presented first editions of two works important in American history: General George Armstrong Custer, *Life on the Plains; or, Personal Experiences with Indians*, New York, 1874; and Robert Proud, *The History of Pennsylvania*, Philadelphia, 1797, with the frontispiece portrait of William Penn in the first volume and the folding map of the state and adjacent areas in the second volume.

Treat gift. Mr. and Mrs. Asher E. Treat have substantially enriched the Don Marquis Collection by means of their gift of letters and papers by and relating to Marquis collected by Mrs. Treat's father, Rodman Gilder, who at the time of his death was preparing a biography of the noted journalist and humorist. The gift, which includes autograph letters, manuscripts and memorabilia, is notable for the following: seven letters from Marquis to Rodman and Joseph B. Gilder, mostly concerning the publication

of stories and poems; letters pertaining to Marquis from Owen Johnson, Christopher Morley, Lyman Beecher Stowe, Bernice Maude Marquis, the writer's sister, and Marjorie Vonnegut Marquis, his wife; the holograph manuscript of Marquis's humorous



Jacket design by John Armstrong for William Plomer's
second novel, published by the Hogarth Press.
(Sheehy gift)

poem, "D.M. to J.B.G.," concerning a loan he secured from Gilder; Marquis's rare, privately published poem, *An Ode to Hollywood*, printed by the Marchbanks Press in 1929; and manuscripts

of essays about Marquis by Benjamin de Casseres, Joseph B. Gilder and Rodman Gilder.

Wagner gift. Mrs. Phyllis Cerf Wagner has presented the type-written manuscripts and proofs for *At Random: The Reminiscences of Bennett Cerf*, published in 1977, which she and Albert Erskine edited from the late publisher's papers and the Columbia Oral History memoir recorded in 1968.

Welcher gift. Professor Jeanne Welcher has presented a fine copy on large paper of the folio edition of Ovid's *Metamorphoses in Fifteen Books*, published by Jacob Tonson in London in 1717. Illustrated with handsome full-page engravings, this is the first edition of the translations by John Dryden, Joseph Addison, and Samuel Garth, among others. She has also presented the papers, notes and correspondence of her husband, the late Dr. Herbert L. Kleinfeld, relating to his researches into the work and writings of James Brander Matthews, a project on which he was working at the time of his death in 1976.

Yerkes gift. The following three first editions have been donated by Professor David Yerkes: James Hervey, *Meditations and Contemplations*, Boston, 1750; James Russell Lowell, *Among My Books*, Boston, 1871; and Samuel Palmer, *A Collection of Family Prayers*, Springfield, Massachusetts, 1816.

THE FRIENDS OF THE COLUMBIA LIBRARIES

AN OPPORTUNITY

The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

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